The University of Alberta Department of Music presents:

Music at Convocation Hall

Jacques C. Després, piano

Plays Debussy

Friday, March 11, 2011 at 8:00 pm

Convocation Hall, Old Arts Building

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Digitized by the Internet Archive
in 2022 with funding from
University of Alberta Library

https://archive.org/details/mcp_2011

Programme

Presentation :

« Mon plaisir !"

- Intermission -

Préludes (premier volume) — Claude Debussy (1862-1918)

(…*Danseuses de Delphes*)
(…*Voiles*)
(…*Le vent dans la plaine*)
(…*« Les sons et les parfums tournent dans l'air du soir »*)
(…*Les collines d'Anacapri*)
(…*Des pas sur la neige*)
(…*Ce qu'a vu le vent d'ouest*)
(…*La fille aux cheveux de lin*)
(…*La sérénade interrompue*)
(…*La cathédrale engloutie*)
(…*La danse de Puck*)
(…*Minstrels*)

Jacques Couillard Després extraordinary musical talent has been noticed as early as 1964 by legendary Canadian conductor Wilfrid Pelletier. Following his winning of the Montreal Symphony Orchestra competition in 1978, and the Prix d'Europe in 1981 from the Académie de musique du Québec, Couillard Després has led a varied artistic life. He has appeared as soloist with orchestra, recitalist, chamber musician, collaborative artist, lecturer, educator and musical director of the Summer Serenades at the University of Stony Brook's Staller Center in New York.

Worldwide critical accolades noted in Couillard Després' musical approach a rare combination of virtuosity and artistic integrity. Couillard Després' repertoire is broad and eclectic. Most notably are his two-world premiere recordings of Joseph Martin Kraus complete piano works and The New Goldberg Variations with cellist Tanya Prochazka. The Kraus performances, on Naxos, received world critical acclaim. He followed up for the same label with a two compact discs recording of the complete chamber music works by Kraus, a recording he edited.

Highlights of the past few seasons include performances of Rachmaninov's Rhapsody on a Theme by Paganini, the Brahms' Piano Concerto no. 2; performances in Hong Kong, Beijing, Manila, Seattle, Montreal, New York, Chicago, Reno, and Sacramento. Couillard Després has presented master classes at leading institutions in North America as well as the Central Conservatory in Beijing, lectured at Juilliard on the use of the landmark Ekier edition of Chopin's ballades, and served as the Daniel Ericourt Artist-in-Residence at the University of North Carolina in Greensboro. Since his hiring at the University of Alberta in 2000, Couillard Després worked with some of the most talented Canadian and foreign students. In 2009 one of his students became the first music performance doctoral student in Canada to receive the Vanier scholarship from Social Sciences and Humanities Research Council.

He was awarded a Premier Prix à l'unanimité au Conservatoire de Musique du Québec, earned a Master's degree from the Juilliard School and holds a DMA from the University at Stony Brook. He also received the Artist Diploma with Distinction at Indiana University. His teachers were Christiane Sénart, Gyorgy Sebok, Adele Marcus and Gilbert Kalish.

MUSIC AT WINSPEAR UPCOMING PERFORMANCES

Offering students the opportunity to perform in a world class venue, the Music at Winspear series showcases the accomplished talents of our students.

8 PM AT THE WINSPEAR CENTRE FOR THE ARTS

The Chorales of Bach
Monday, March 21, 2011
Featuring the Concert Choir and the Madrigal Singers
Including Bach's *Cantata 4, Christ lag in Todesbanden*, and motets by Kuhnau and Mendelssohn

The University Symphony Orchestra
Monday, April 4, 2011
Featuring the World Premiere Performance of a new composition by Colin Labadie - the Department of Music 2010/11 Composition winner, *Glazunov Sax Concerto* and Brahms *Symphony No. 2*

World Music Sampler
Thursday, April 7, 2011
Featuring the Indian Music, West African Music and Middle Eastern & Northern African Music ensembles

TICKETS $20 ADULTS | $15 SENIORS | $10 STUDENTS

AVAILABLE AT THE DOOR THE DAY OF THE PERFORMANCE OR IN ADVANCE THROUGH THE DEPT OF MUSIC GENERAL OFFICE (3-82 FINE ARTS BUILDING | 780.492.0601)

Give *the* Gift *of* Music

Interested in making a difference in the lives of students?

A gift to the Department of Music makes it possible for us to offer outstanding educational opportunities, improved performance and teaching facilities, well-maintained instruments and experiences designed to enhance our students' education and expand our faculty's presence internationally. Your donation helps realize the potential of our students and through them, enrich our community and our world.

Each donation makes a difference. It means new opportunities for our students. It can fund new research, provide new learning experiences, build new spaces or give the gift of education to a student who would otherwise not have the possibility.

Please, donate today.

Donate online at: www.music.ualberta.ca/About/Donate

Whether you're into sonatas or b-sides, the University of Alberta Department of Music invites you to make, take, live and breathe music. Train in classical music. Experiment with any one of our twenty student ensembles. Study popular music. Learn from nationally and internationally acclaimed performers, historians and theorists. Travel the world through the music of different cultures. Push the boundaries of performance and composition. **Apply today**.

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Music
music.ualberta.ca
music@ualberta.ca
twitter.com/convohall

WWW.MUSIC.UALBERTA.CA

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

0809-EXR-CRS-7779

The University of Alberta Department of Music presents:

MUSIC AT WINSPEAR

The University Symphony Orchestra

Monday, April 4, 2011 at 8:00 pm
Winspear Centre for the Arts

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

University Symphony Orchestra
Featuring the Winner of the 2010/2011 USO/AS Concerto Competition
Conducted by Petar Dundjerski

Overture to Zauberharpe (Rosamunde) Op. 26 — F. Schubert (1797-1828)

Tanya Prochazka, conductor

Concerto for Alto Saxophone in E flat, *Op. 109* (1934) — A. Glazunov (1865-1936)

Stephen Lewis, saxophone

The Wake of Progress (2011) — C. Labadie (1984)

I. *Deda Chicken Processing Plant*
II. *Los Angeles Interchange*
III. *Three Gorges Dam*
IV. *Oxford Tile Pile*

Intermission

Symphony No. 2 in D major, Op. 73 (1877) — J. Brahms (1833-1897)

Biographies

Saxophonist ***Stephen Lewis*** completed a Bachelor of Music degree (performance) at the University of Victoria and is currently in his final year of a Master of Music degree (performance) as a student under the tutelage of Dr. William Street. Mr. Lewis has had the privilege of working with luminaries of the instrument including Jean-Marie Londeix, John Sampen, Otis Murphy, Eugene Rousseau, Claude Delangle, Arno Bornkamp, and others.

Stephen was a winner of the University of Victoria Concerto Competition, Sidney Orchestra Competition, and was a finalist in the Victoria Symphony Young Artists' Concerto Competition and the Sooke Philharmonic Orchestra Concerto Competition. He is a two-time winner of the University of Alberta Concerto Competition and performed with the Symphonic Wind Ensemble last year. Stephen has performed as a guest artist with the Sooke Philharmonic Orchestra, the Sidney Classical Orchestra, the University of Victoria Orchestra, and the Metropolitan Winds. Along with major performances, Stephen has also received music awards including a silver medal for a saxophone RCM diploma, and more recently a recipient of the Beryl Barns Graduate Music Award. He has performed at conferences throughout Canada, the United States, France, and Thailand (Bangkok). Recently, Stephen competed in the NASA biennial conference Classical Saxophone Competition in Athens, GA.

Colin Labadie is a composer and guitarist based in Edmonton, Alberta. His musical output ranges from solo, chamber, choral, and electroacoustic compositions, to multimedia collaboration, experimental improvisation, and noise music.

Labadie's compositions explore rhythm, repetition, patterns, and subtle variation. His work has been broadcast and performed across Canada by several soloists and ensembles, including Rich Burrows (percussion), Kathryn Ladano (bass clarinet), Tatiana Warszynski (violin), Quasar: Quatuor de Saxophones, and the Enterprise Quartet.

As a guitarist and improviser, Labadie's recent interests involve augmenting the electric guitar through the application of emerging technology. He is currently developing an electric guitar prototype that combines sensor technology with computer software to utilize his playing technique and body movement as a means of control over the sound of the guitar.

Labadie holds a BMus from Wilfrid Laurier University, where he studied with Linda Catlin Smith and Peter Hatch, and an MMus from the University of Alberta where he studied with Howard Bashaw, Mark Hannesson, and Scott Smallwood. Currently, he is pursuing a Doctoral degree in Composition from the University of Alberta. He continues to compose instrumental works and perform regularly in several ensembles, including MUGBAIT, an experimental electric guitar duo, and the improvisation ensemble XiME.

Born in Melbourne Australia, ***Tanya Prochazka*** studied at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker, following which she has pursued a career of international performance and teaching. Ms. Prochazka moved to Edmonton from London, England with her family in 1986: she became Professor of Cello and Conductor of the University Symphony and Academy Strings Orchestras at the University of Alberta in 1998. One of Canada's leading cellists, Ms. Prochazka performs repertoire from the Baroque to the present day. Highlights of her recent career include world premiere performances of concertos by Alfred Fisher and Malcolm Forsyth, performing string quartets in the natural concert halls of the Grand Canyon and leading a very successful tour of Cuba with the Academy Strings Orchestra. Her CDs include the world premiere recording of the New Goldberg Variations with pianist Jacques Despres as well as several recordings with pianists Stephane Lemelin and Janet Scott Hoyt. Tanya conducts the main symphonic repertoire as well as opera and large choral and orchestral works.

Petar Dundjerski was born in Belgrade, Yugoslavia and has lived in Canada since 1994. He received his Master's degree in Orchestral Conducting from the University of Toronto and continued his studies at the American Academy of Conducting in Aspen, Colorado and the College-Conservatory of Music at the University of Cincinnati. His principal teachers were Mark Gibson, Raffi Armenian and Earl Davey. Mr. Dundjerski has also studied with David Zinman, Jorma Panula, Boris Brott and Gary Kulesha.

In 2002 he was the Assistant Conductor with the National Academy Orchestra of Canada and in summer of 2004 served as a Resident Conductor at the Banff Centre for the Arts.

Mr. Dundjerski has received various awards including a 2003, 2006/08 Canada Council for the Arts Grants. He has worked with several distinguished instrumentalists including Shauna Rolston, Scott St. John and Jens Lindemann.

Mr. Dundjerski also teaches at the Alberta College Conservatory of Grant MacEwan College and within Edmonton Public School Board Music Enrichment Program. Petar was the Assistant Conductor in Residence of the Edmonton Symphony Orchestra 2006/08, under the mentorship of Music Director William Eddins. This was a two-year appointment, funded in part by the Canada Council for the Arts. Petar is the Director of the University Symphony and Academy Strings Orchestras at the University of Alberta where he also teaches conducting.

University Symphony Orchestra

1st Violin
Amanda Alstad*
Simon Fung
Cynthia Johnston
Amy Kao
Marie Krejcar**
Wai Nieuwenhuis**
Reona Orita
Jiaying Mi
Arlan Vriens*,**

2nd Violin
Becky Best-Bertwistle
Misun Choi*
Khloe Heard
Kenneth Heise
Marie-Alice Mandich
Krista Quapp
Lauren Ridge
Anna Schwalfenberg
Lauren Tyrrell**

Viola
Connie Dykstra
Emma Ingen-Housz
Julia Hui*
Michele Moroz
Darrell Soetaert
Jon Styles*
Hsing Jou

Cello
Andrea Cooke
Kathleen de Caen
Julia Dolman*
Jeanie Kim
Rebecca Li
Lisa Lin*
Julian Savaryn*

Bass
Ben Eldon
Robyn Reekie*
Mitchel Rees

** denotes concertmaster
*denotes section leader

Flute
Adam Ferland
MaryGrace Johnstone
Jessica McMillan
Lara Milner

Oboe
Noëlle Byer
Christa Eriksson

Clarinet
Christopher Mann
Ellie Neufeld
Jolene Wong

Bassoon
Matt Nickel
Emily Tam

Trumpet
Matt Parsons
Glenn Skelton
Trish Whitebone

Trombone
Lynn Atkin
David Galloway
Catherine Hansen

French Horn
Michael Clark
Joanna Wreakes
Molly Wreakes
Zach Vogel

Tuba
Raymond Basaraba
Timpani
Jonathan Taylor

Percussion
Heidi Swanson

Harp
Victoria Burgess
Sherelle Carey

Timpani
Jonathan Taylor

Little is known of Johannes ***Brahms***. He is believed to have been Dutch and to have possessed at least a rudimentary knowledge of music composition and theory. No photographs exist, but he has been described as five feet seven or five feet eight, with small, piercing eyes—one green, one blue—and extremely annoying

.

The Second Symphony was written at a moment of great trauma. Brahms had suffered from bouts of paranoia for years, convinced that a man named Meier was trying to steal the "h" from his last name. Just two weeks before the première, Brahms caused a scandal during a state dinner when he put Franz Liszt in a headlock and refused to release him until he confessed his homosexual love for Tchaikovsky's nephew. Brahms was briefly imprisoned, but was granted clemency when Liszt intervened on his behalf. This led to a poignant moment, three years later, when a chastened Brahms visited Liszt at his summer retreat in Weimar, and solemnly resumed the headlock.

Even though Symphony No. 2 is believed to be Brahms's first symphonic work, the composer demonstrates a sure hand from the outset, with a glowing thematic statement from the horns. The flutes answer with a supple ascending line, requesting that the horns be more specific. But the horns simply re-state the same phrase a half step up, which only serves to irritate the flutes, who promptly hand the melody to the violins, as if to say, "Here, you deal with them." Brahms sustains this call-and-response pattern throughout the movement, a motif that he first explored in the little-known Variations on "The Dreidel Song," Op. 34.

Taken together, the second and third movements constitute one of the most elegant and sophisticated symphonic interludes of the Germanic repertoire. Taken separately, they are cloying, derivative, and sort of hard to take seriously. Regardless, authentic performances are rare, owing to the difficulty of securing a bullfrog who can transpose to E-flat.

The last movement, Allegro con Spirito, is nothing short of a miracle. Lush, organic, effortlessly powerful, it resolves the major themes of the symphony with phenomenal grace and imagination. Like all great art, it imparts to the audience a profound sense of empathy and belief, as well as a tremendous desire to urinate.

- notes taken from "Shouts & Murmurs," *The New Yorker*

Alexander ***Glazunov*** (1865-1936), one of the last representatives of the Russian school, composed his Concerto in E-flat Major for Saxophone, Op. 10A in 1934, which made this one of his last works before his death. Glazunov, already thrilled by the timbre and dynamic range of the saxophone, was more than eager to compose a concerto for the instrument after being approached by German saxophonist Sigurd Rascher, for whom the concerto is written.

The piece is through composed and in a neo-romantic style. It opens with a lyrical string tutti section, on a theme which is developed throughout the piece. Following this opening E-flat major theme, the key and tempo move to a fast vivo section with a fury of sixteenth notes for the saxophonist. The lyrical side of the instrument comes through at the lush Tranquillo-Andante section, where the piece explores chromaticism. A virtuosic cadenza, marked by the recurring opening theme, comes to a quiet ending leading to a demanding fugue, first stated by the saxophonist. Here, Glazunov develops this fugue theme into a more complex idea, adding to both to the complexity of texture and melody while at the same time introducing frequent key and tempi changes. Both energy and excitement build towards the end of this concerto, finishing with the first appearance of a brilliant high note on saxophone at the very end.

- notes by Stephen Lewis

I first came across the work of Canadian photgrapher Edward Burtynsky in the fall of 2010, roughly the same time I began working on ***The Wake of Progress***. What I like about Burtynsky's approach in particular is that he is not glorifying industry, nor is he on a soapbox condemning it. Rather, Burtynsky is interested in revealing industrial landscapes for what they really are, and exploring what these landscapes signify in terms of our relationship with the environment. His images give the viewer an appreciation for the sheer magnitude of industry, and the extent to which it affects the changing landscape. For The Wake of Progress, I chose four images that I found particularly striking: Manufacturing #17, Highway #1, Dam #6, and Oxford Tire Pile #9a and b (diptych). I then composed four movements, each corresponding to one of the four images. For each movement, I tried to create a "sonic" image that reflected both Burtynsky's image itself, as well as my experience in engaging with it.

- notes by the artist, Colin Labadie

Program Notes

That we list this piece as the ***Overture to Rosamunde*** is a concession to custom. It has nothing to do with the romantic play by Helmine von Chezy with incidental music by Schubert that was performed twice at the Theater an der Wien in December 1823. The play is lost, though Schubert's delightful music survives—entr'actes, ballets, a romance for contralto, and some choruses. Those nine pieces were new, but for the overture Schubert raided his unperformed opera of 1821-22, Alfons und Estrella. The piece we hear at these concerts was written as one of fourteen musical numbers for a play called Die Zauberharfe (The Magic Harp) by Georg von Hofmann, a theater official and hack author. The muddle about the title is to be laid at the door of the Viennese publisher Maximilian Josef Leidesdorf, who about 1827 published this overture in arrangement for piano duet and for reasons history does not reveal chose to call it Ouvertüre zum Drama Rosamunde. Not only do we not know why he did so, we cannot imagine why he might have wanted to. Rosamunde had been a decisive failure, and its title cannot have meant much to prospective purchasers of piano duets. Not that Die Zauberharfe had fared much better, though it had enjoyed a run of eight performances in the late summer and early fall of 1820. Critics attacked the play for its insipidity—Schubert's first major biographer, Kreissle von Hellborn, calls it "utterly valueless, nay, utterly childish"—though Schubert got his knocks, too. The anonymous critic of the Allgemeine musikalische Zeitung conceded "glimpses of talent here and there" but complained of the numbers being generally "too long and wearisome, the harmonic progressions too harsh, the instrumentation overladen, the choruses vapid." Two movements came in for praise, the slow introduction to the Overture and the tenor romance "Was belebt die schöne Welt?" Of these, the critic said, "The expression is lovely, the simplicity noble, and the modulation delicate." In part reworking material from his D major Overture In the Italian Style, D.590, composed in 1817 and probably the first work of Schubert's to get a public performance, the composer made an impressive opening, a charming allegro, and a bright conclusion.

- notes by Michael Steinberg

THE UNIVERSITY SYMPHONY ORCHESTRA

DIRECTOR - PETAR DUNDJERSKI
GRAD TEACHING ASSISTANT - AMY MCCLARY
ORCHESTRA ASSISTANT - CHRISTA ERIKSSON

As well as being the University of Alberta's Music Department's Symphony Orchestra, the University Symphony Orchestra represents the whole of the University of Alberta. In addition to the students of the Music Department, players come from almost every U of A faculty and from the ranks of the alumni.

The USO's mandate is to prepare music students thoroughly for professional symphony orchestra life. It performs a wide range of orchestral literature from the Classical period to music of the present day. The University Symphony Orchestra gives concerts in the University of Alberta's Convocation Hall and the Winspear Centre on the annual basis and performs opera with the Music Department's Opera Workshop. It also plays for the Cantando Music Festival each spring.

The USO divides up into the Academy Winds and Percussion Ensemble, and the string sections of the USO form the Academy Strings Orchestra. Both groups perform regularly and Academy Strings has toured with great acclaim in Europe, Cuba and Canada.

Whether you're into sonatas or b-sides, the University of Alberta Department of Music invites you to make, take, live and breathe music. Train in classical music. Experiment with any one of our twenty student ensembles. Study popular music. Learn from nationally and internationally acclaimed performers, historians and theorists. Travel the world through the music of different cultures. Push the boundaries of performance and composition. **Apply today.**

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Music
music.ualberta.ca
music@ualberta.ca
twitter.com/convohall

WWW.MUSIC.UALBERTA.CA
DEPARTMENT OF
MUSIC

Graduate Student Composers Concert

Convocation Hall, University of Alberta
April 20, 2011, 8:00 p.m

Featuring:
Bill Damur, flute | Don Ross, clarinet
Roger Admiral, piano | Jim Cockell, violin
Joanne Yu, violoncello | Andriy Talpash, conductor

UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC
www.music.ualberta.ca

Program

Foowahm	Dave Wall
Dissociate	Ruth Guechtal

--- Intermission ---

Dismembered, Re-assembled, and Re-animated	Daniel Brophy
To Sui'yacah	Raimundo Gonzalez

***Foowahm* – Dave Wall**

I finished a piece in January involving the nesting of small and large scale formal principals. This nesting involved the creation of relationships based on simple geometric shapes to which I assigned various musical parameters. A straight rising line representing one minute of pitch transformation might be nested within a descending jagged line representing 2 minutes of textural transformation nested within a curved line representing 3 minutes of timbral transformation. The shapes represented basic musical behaviors applied to each parameter, and repeated throughout the piece in shorter or longer versions. There's a lot more detail, but that's the gist of it.

Then I wrote a second piece loosely based on the first piece without thinking about much of anything except the sound. I called it Foowahm which meant nothing to me at the time, but which now seems like an either an endearment or part of the vocabulary I use when I talk to my cats. Or both.

***Dissociate* – Ruth Guechtal**

This work was the result of my growing interest in the character of Pierrot Lunaire and his transformations over the past centuries. I began to notice recurring themes associated with this character which were loneliness and alienation. I chose to express these in Dissociate through the disembodiment of a single voice.

Each instrument is given a role that becomes reversed over the duration of the piece. The ensemble is at first acting as a single voice that is expressed between all five instruments. In the first section, loneliness is interrupted by alienation and vice versa in the second section. The second half of the work has a different character where both loneliness and alienation have been manipulated in such a way that they have become multiple voices speaking over top of each other. Through these processes I attempted to create a gradual motion from loneliness to alienation over the entire duration of Dissociate.

(over)

Dismembered, Re-assembled, and Re-animated – Daniel Brophy

The work Dismembered, Re-assembled and Re-animated was created through a process of gathering several musical sources, destroying, re-assembling and then presenting them in various degrees of coherence. This process of composition can be likened to the stories of Mary Shelly's Frankenstein and H.P. Lovecraft's Herbert West – Re-Animator, in that the final presentation of the work is distorted due to a linking together of unrelated parts to create a monstrous whole.

"No, I did not (kill him), I GAVE HIM LIFE!" - *Re-Animator* (1985)

" We followed the local death-notices like ghouls, for our specimens demanded particular qualities. What we wanted were corpses interred soon after death and without artificial preservation; preferably free from malforming disease, and certainly with all organs present. Accident victims were our best hope." - Herbert West, *Reanimator* (1922)

To Sui'yacah – Raimundo Gonzalez

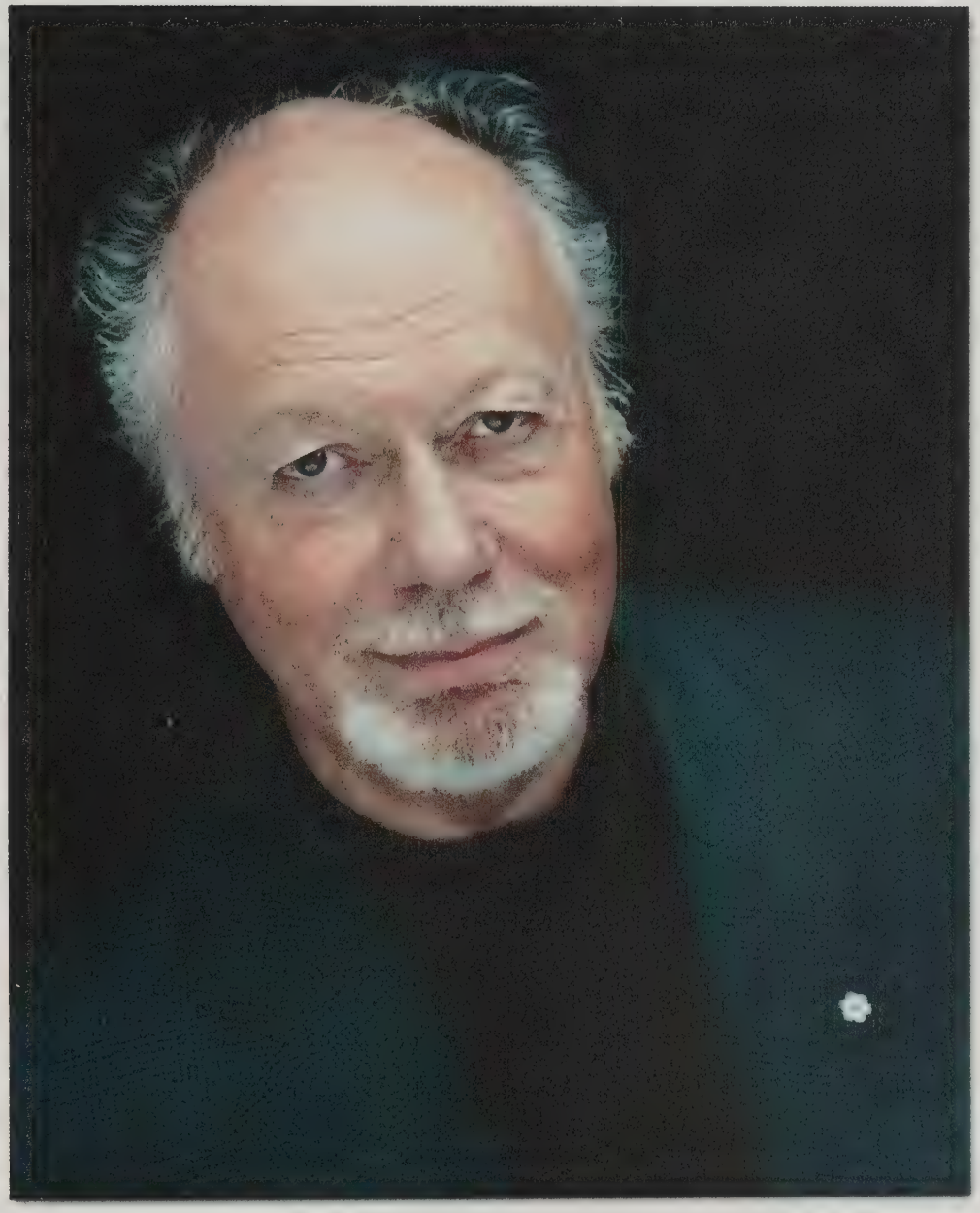
I. ***Piedra***
Grand Mother Stones,
4.6 billion years old,
Heirs to the energies that created this planet,
You suffered intense heat to become the solid
ground we walk upon,
Baptized by fire you contain the heartbeat of all
living things,
Heartbeat we invoke,
Heartbeat with which we connect,
Heartbeat which grounds us...we are grateful...

II. ***Mapacho***
In the Shipibo tradition, Mapacho is burned to
purify one's body,
mind and soul. The burning of Mapacho also
represents how man's
presence in this world is only a passing stage.

III. ***Merken***
According to the Mapuche, Merken is the smell
and taste of the earth.

Celebration of Malcolm Forsyth

1936 - 2011



Friday, August 26, 2011 2 PM
Convocation Hall
University of Alberta

Prelude
Haley Simons, piano

Slide show presentation

Entrance of family and close friends — Rayfield Rideout

Holy Sonnet XVII (1994-95) — Malcolm Forsyth
(from Three Love Poems of John Donne)
i Coristi Chamber Choir
Debra Cairns, director

Reminiscences — Rayfield Rideout

Golyardes' Grounde (1972) — Malcolm Forsyth
Alvin Lowrey, Fordyce Pier, trumpets; David Hoyt, French horn; John McPherson, tenor trombone; Christopher Taylor, bass trombone

Malcolm (Poem) (2011) — Carl Hare

Quartet '74 – 2nd movement (1974) — Malcolm Forsyth
John McPherson, David Archer, Ivan Mast, Christopher Taylor, trombones

Adagio (from String Quintet in C, D. 956) (1828) — Franz Schubert (1797–1828)
Pinchas Zukerman, Steve Bryant, violins; Sue Jane Bryant, viola; Amanda Forsyth, Tanya Prochazka, 'cellos

Memories — Fordyce Pier

Song of Light (from Pop's Cycle) (1984) — Malcolm Forsyth
Amanda Forsyth, 'cello; Angela Cheng, piano

Dear Daddy,

Thank you for loving me all of my life. Thank you for writing so many brilliant compositions that the world will be able to play and listen to for all time. I am so proud that I am your daughter and have so much gratitude for the legacy you have left. I miss you profoundly. I wish we could have spent more time together since I became someone I think you were proud of. You were a rock in my life, and you helped me through many trials and challenges. Even during the times we spent apart, we both knew that we were in each other's hearts and minds.

I AM your advocate to make sure your music will continue to be performed and celebrated, and I take on this role with honour.

I will always marvel at all of your amazing talents; from soccer player, to painter, to pianist, to trombonist, to teacher, to composer. During your recent premiere in Ottawa, it was so difficult for me to play watching you, knowing that this time when you stood for your applause, it would be your last bow.

I cherish that we always had, and always will have our bond through music, shared together in understanding, as father and daughter. Music transcends all boundaries and remains timeless. That is YOU.

I live the way you taught me; to not talk, just play. As you said, "You don't have to talk, just play and everyone will know."

I love you, Dad,....with a capital "D"

Valerie Forsyth and Amanda Forsyth wish to thank
all the dear friends who have supported them and Malcolm
during the heartbreaking months of his illness,
and who have worked tirelessly to bring this Memorial to fruition.

They would like to express their grateful appreciation
to Malcolm's special friends who came from out of town
and abroad to attend his Memorial.

Heartfelt thanks are extended to the musicians who played
in honour of Malcolm today and to the University of
Alberta's Department of Music for its generous contributions.

Donations honouring Malcolm may be sent to the
Department of Music Fund, Development Office, University of Alberta
3rd Floor, 10230 Jasper Ave. Edmonton, AB T5J 4P6
Attention: M. Diakiw

Please make cheques payable to the University of Alberta
and indicate that the funds are to be deposited to the
Department of Music Fund in Memory of Malcolm Forsyth.

photos: Ron Checora
program and slide show: Derek and Marnie Gomez

Graduate Recital

Jodi Penner

Soprano

Magdalena Adamek, Piano

Friday, September 16, 2011

Holy Trinity, Anglican, Edmonton, Canada

Program

Wedding Cantata BWV 202, **J.S. Bach (1685-1750)**
Movements 2-6
2. Recit.: Die Welt wird wieder neu...
3. Aria: Phöbus Eilt mit schnellen Pferden
4. Recit.: Drum sucht auch amor sein vergnügen
5. Aria: Wenn die Fruhlingslufte Streichen
6. Recit.: Und dieses ist das glücke…

Goethes' Women
Gretchens Bitte — **Franz Peter Schubert (1797-1828)**
Suleika I.
Mignon I — **Hugo Wolf (1860-1903)**
Philine

Cocardes — **Francis Poulenc (1899-1963)**
1. Miel de Narbonne — Text: **Jean Cocteau (1889-1963)**
2. Bonne D'Enfent
3. Enfent de Troupe

Intermission

The Red, Red Heart Cycle — **John Greer (1954-)**
The Beginning — Text: **Marianne Bindig (1964-)**
Naked In the City Streets
My Mother's Hands
Red, Red Heart

Emily Dickenson Poems
Nature the Gentlest Mother — **Aaron Copland (1900-1990)**
Alabaster Wool — **Ernst Bacon (1898-1990)**
If I — **Lori Laitman (1955-)**

La Danza — **Gioacchino Rossini (1792-1868)**
Text: **Carlo Pepoli, Conte (1796-1881)**

Reception to follow in the Upper Hall

Program Notes & Translations

Bach Wedding Cantata (Movements 2-6)

The world again is new, the hilltops and valleys
Would gracious charm be twice as fair united, the day is now free from the chill.

Phoebus hies with darting horses through the re-awakened world.
Yea, since to him it brings delight, he himself would be a lover.

Thus seeketh Amor (Cupid), too, his pleasures; When purple on the meadows laughs,
When Flora's glory is adorned, And when in her domain,
Just like the flowers fair, e'en hearts in passion triumph.

When the vernal breezes ramble and through bright-clad meadows blow,
Amor, too, is wont to venture out to witness his great pride,
Which, as we believe, is this, That one heart the other kiss.

And this is that true gladness, That through a lofty gift of fortune
Two spirits one rich gem discover, In which much health and blessing sparkle.

Johann Wolfgang von Goethe (1749-1832) was a highly influential German writer, artist, biologist, theoretical physicist and polymath. He is considered the supreme genius of modern German literature. These women are characters from his plays and poems.

Gretchen's Bitte

Gretchen, the tragic heroine from Faust, is praying to Mother Mary in a chapel

Ah lean down, you who are full of sorrow,
Incline your gracious face toward my distress!
A sword in your heart, with a thousand agonies, you gaze at your dead son.
You look up to His Father, and send up sighs for his and your misery.
Who can feel how insidiously the pain eats my very bones?
What my poor heart now dreads here, what makes it tremble and what it craves?
Only you can know, only you alone! Wherever I go, all the time,
How it aches, how I grieve here inside my heart!
Ah, I am hardly alone before I start weeping and weeping,
My heart breaking within me.

Suleika I

Texts from Marianne von Willemer (1784-1860) with whom Goethe had a literary and possibly literal love affair.

What does the motion mean? Does the East wind bring glad tidings?
The refreshing movement of its wings chills the heart's deep wound.

It plays gently with the dust, chasing it into light clouds.
And drives the happy insect people to the security of the vine-leaves.

It softly tempers the sun's incandescence, and chills my hot cheeks,
As it flees it kisses the vines which are prominent on the fields and hills,

And its soft whispering brings me a thousand greetings from my friend

Before these hills dim, I will be greeted by a thousand kisses.

And so as you go on your way serving friends and the saddened,
There where high walls glow, I shall soon find my dearly beloved.

Oh, the true message of his heart, loves-breath, refreshing life
Comes only from his mouth, can be given to me only by his breath.

Mignon I Tragic character from the novel *Wilhelm Meister's Apprenticeship*

Don't ask me to speak - ask me to be silent,
for my secret is a solemn duty to me.
I wish I could bare my soul to you,
But Fate does not will it.

At the right time, the sun's course will dispel
the dark night, and it must be illuminated.
The hard rock will open its bosom; and
ungrudgingly, the earth will release deep hidden springs.

Others may seek calm in the arms of a friend;
there one can pour out one's heart in lament.
But for me alone, a vow locks my lips,
And only a god has the power to open them.

Philine Character from the novel *Wilhelm Meister's Apprenticeship*

Do not sing in mournful tones of the loneliness of night.
No; it was, o tender, fair ones, made for companionship.

As woman was given to man to be his better half,
So is night half of life, and certainly the better half.

Can you delight in the day, which only interrupts joy?
It is good for distraction, but of use for nothing else.

But when, in that nocturnal hour, the sweet lamps' twilight flows,
And from mouth to neighboring mouth pour jests and love;
When that quick, scampish boy who hurries, wild and fiery,
Often toying with a small gift in light play to pass the time;
When the nightingale sings to sweethearts a little song full of love,
Which to the imprisoned and troubled sounds only like sighs and moans;

With such a lightly stirring heart do you not listen to the bell,
That, with twelve measured strokes promises repose and safety?

Thus, in the long day, mark it well, dear heart:
Every day has its troubles, and the night has its pleasure.

Cocardes

These songs are full of random irony that is characteristic of the early 1900's Parisian art scene. The text by Jean Cocteau is a play on words and many times the last syllable of a phrase is used to begin the next phrase. "The utter lack of subtlety in Cocteau's manipulation of the text contributes to the hilarity and imparts an irreverence reminiscent both of Satie's comical annotations in his piano pieces of the 1910's and the Dadaist word games." (Nancy Perloff) Poulenc was a part of Le Groupe des Six: composers, poets, and artists that would meet for Saturday Soirees and play for each other in parlours, cafés and restaurants. Poulenc wrote, "I would include *Cocardes* among my "Nogent" (here *Nogent* refers to artistic Communes in France) works with the smell of frites, the accordion, Piver perfume. In a word, everything I loved at that age and that I still love. Why not?"

I. Narbonne Honey
Use your heart, the clowns bloom of golden dung; Sleep.
A blow to toe, we fly, "you want to play with me".
Moabite woman from blue-cross, Caravan
Vanilla, pepper, tamarind jam, Marine.
Neck, tassel, mustache.
Mandolin, Linoleum deceives the eye, Thank you
Cinema new muse.

II. Nanny
Tecla: Our golden age. Pipe, Carnot Joffre.
I offer to everybody that has neuralgia...
Giraffe. Wedding. A good day from Gustave.
Ave Maria by Gounod, Queen of the village.
Air by Mayol, Touring-Club, Phonograph.
Poster, crime in colours. Mechanical piano,
Nick Carter; that's a nice thing!
Liberty, Equality, Fraternity.

III. Children Troupe
Piece for piston only, Polka
Soft caramel, bon bons, sours, mints; Intermission
The smell in shoes. Beautiful game of satin, killed by the drum
Hambourg, Beer, Strawberry syrup, Fowler's own hands.
Interlude
Blue uniform, the trapezoid, incense, the dead.

Red, Red Heart

This is a relatively new song cycle, written for Coluratura Soprano, Tracy Dahl. John Greer's lifelong devotion to the vocal repertoire is well chronicled in Canada. Both in the compositional roll of creator and as a recreator in his recital performances Greer's skill and complete commitment to the art is legendary. Inspired by texts of lifelong friend Canadian mezzo soprano Marianne Bindig, the embarrassment of riches that have informed the creation of this cycle may well brand these songs as the inheritors of

a kind of artistic *insider trading;* composed by an Art-Song specialist with text by a young poet who knows how words can be sung.

Emily Dickenson Poems set by American Composers

American poetry set by American composers has a very indigenous quality. "Nature…" is the first song in Copland's cycle of 12 Emily Dickenson songs. Ernst Bacon is another major contributor of Dickenson songs. Twenty-two of Bacon's Dickinson songs have been recorded by Helen Boatwright with the composer at the piano. (Incidentally, Bacon was also a very close friend of Ansel Adams.) Lori Laitman is a young composer whose work I have come across recently. She is currently one of America's most prolific and widely performed composers of art song. "If I…" is from her collection of four Dickenson songs.

La Danza

Already the moon dips into the sea,
My goodness, she'll jump right in;
The hour is pleasant for dancing,
and no one in love would want to miss.

Swiftly dancing round and round,
My dear ladies, come to me,
See a handsome smiling fellow
Willing to dance with everyone.

While the evening star shines in the sky
And the moon glows brightly,
The most handsome with the fairest
Will dance the night away.

Jump, jump, turn and turn,
Every couple circling round,
Back and forth and over again
And return where you began.

Hold on tightly to the blonde,
Take the brunette here and there,
Take the redhead for a turn,
The wallflower you better don't touch.

Hooray for dancing round and round,
I'm a king, a pasha too,
This is the greatest pleasure on earth,
And the dearest passion? !

Mamma mia, my goodness...

Biography

Jodi Penner was born in Phoenix, Arizona and grew up in the San Francisco Bay Area.

Jodi earned her Bachelor of Arts Degree in Music from Liberty University, Virginia and graduated with honors in History. Jodi has taught voice privately and adjunct at Prairie Bible College and Rosebud School of the Arts. She has also performed professionally for the last 11 years in theatre, opera, and chorus. She has performed with Rosebud Theatre, The Canadian Badlands Passion Play, Canadian Chamber Choir, Operafestival di Roma, Opera Roanoke, Edinburgh Festival Fringe, and Redwood Symphony Orchestra.

In 2007, Jodi released a solo album entitled *Tree In a Storm* which includes her original work as singer/songwriter and arranger.

Jodi Penner is a recipient of the Beryl Barnes Award, Carol Mallet Award and Johann Strauss Scholarship Award. She is also a recipient of a Canada Council for the Arts Award. She has been a Teacher's Assistant in the Vocal Area of the University of Alberta Music Department for two years.

Jodi will be teaching private voice in Edmonton and singing with the Edmonton Opera Chorus this coming year as well as other performance contracts.

* * * * * * * * * * * *

This recital is presented in partial fulfillment of the requirements for the Master's of Music in Vocal Performance for Jodi Penner.

Acknowledgements

- A *huge* thanks to Magda, who has spent hours on hours with me preparing, polishing, and being patient with me!
- Thank you to Elizabeth Turnbull and my previous voice teachers, Brian McIntosh, Dr. Wayne Kompelien, and Elizabeth TeSelle, for their investment into my life and giving me the bug!
- Thank you Dr. Debra Cairns, for your wise supervision!
- Thank you to Rev. Chris Pappas and Dr. John Brough at Holy Trinity for the use of the space and for recording this concert!
- Thank you to Christ Church Anglican, for your support and encouragement (and for letting me print the programs on your printer!)
- Thank you to the Christ Church Choir family, Arlene Young, Sue Oliver, and Chelsy Stevens (and my Mom!) for coordinating the reception!
- To my dear Mother, for being my biggest fan and supporter! I hope to never forget your beautiful young hands.
- Thank you to my wonderful husband, Myron, and my three lovely daughters, Abigail, Sophia, and Isabella for your loving encouragement.
- Most of all, I thank the Lord for giving me grace, strength and joy in sharing the gift.

The Kilburn Memorial Concert Series
and the Deparment of Music

presents

the 2011/12 Visiting Quartet in Residence

Afiara String Quartet

Valerie Li, violin, Yuri Cho, violin
David Samuel, viola, Adrian Fung, cello

Friday, November 4, 2011 at 8:00 pm

Convocation Hall, Old Arts Building

AFIARA STRING QUARTET

Valerie Li, violin David Samuel, viola
Yuri Cho, violin Adrian Fung, cello

Programme

String Quartet in F Major, Op. 74, No. 2 (1794)
Franz Joseph Haydn (1732-1809)

I. *Allegro*
II. *Largo*
III. *Menuetto*
IV. *Finale*

String Quartet No. 2 (2010)
Brett Abigaña (b. 1980)

I. *Psalm*
II. *Berceuse*
III. *Vocalise*
IV. *March*

Intermission

String Quartet No. 13 in G Major, Op. 106 (1895)
Antonín Dvořák (1841-1904)

I. *Allegro moderato*
II. *Adagio ma non troppo*
III. *Molto vivace*
IV. *Finale: Andante sostenuto - Allegro con fuoco*

The all-Canadian Afiara String Quartet offers performances of "startling intensity" with a "powerful, keen-edged collective sound" (San Francisco Classical Voice). Winner of the Concert Artists Guild International Competition, the Young Canadian Musicians Award, top prizes at the Munich ARD International Music Competition and the Banff International String Quartet Competition, where they also took the Szekely Prize for the best performance of Beethoven, the Afiara balances a lively interest new works with deep insight into core classical repertoire.

The Department of Music would like to thank the following people and organizations for generously supporting this program:

The Office of the Dean of Arts, The Office of the Provost, Guillaume Tardif, David Gramit, Brenda Dalen, Tom & Mary Johnson, the Kilburn family for their ongoing support, and our audience for supporting great events like this!

Violinist Valerie Li received her Bachelor's from the Peabody Conservatory and her Master's from the New England Conservatory. She has performed at the Kennedy Center, Carnegie, Jordan and Strathmore Halls. Ms. Li won first prize in Chamber Music at the National Music Festival of Canada and was the recipient of a British Columbia Arts Council Award to study at Peabody, where she won the Marbury Prize and the Hulsteyn Award. Ms. Li has been named a fellow at Tanglewood Music Center and Aspen Music Festival, and has performed at Taos School of Music in New Mexico and the Banff Centre for the Performing Arts. She has played with the Baltimore and Singapore Symphonies and served as Concertmaster of the New England Conservatory Philharmonia, the Peabody Symphony Orchestra and with the National Youth Orchestra of Canada. Ms. Li has studied violin with Miriam Fried, Herbert Greenberg, and Gwen Thompson and chamber music with members of the Takacs, Juilliard, Vermeer, and Borromeo String Quartets.

Violinist Yuri Cho received her Bachelor's and Master's degrees from The Juilliard School, where she studied with Dorothy Delay, Naoko Tanaka, and Masao Kawasaki as a recipient of the Dorothy Starling Violin Scholarship and the Jean Doyle Loomis Award, and the Artist Certificate in Chamber Music from the San Francisco Conservatory. She was a featured soloist with the Seoul Royal Symphony in Korea and Japan, the Concordia Symphony Orchestra in Canada, and has given concerts in New York's Carnegie Hall, Lincoln Center's Alice Tully Hall, and in Denmark, Estonia, Finland, Germany, Hungary, Italy, Slovakia, and the Czech Republic. Ms. Cho has performed with Norman Fischer, Jean-Michel Fonteneau, Paul Hersh, Jodi Levitz, and Ian Swensen. She was named an Osher Scholar at the San Francisco Conservatory of Music, where she studied with Ian Swensen and was a faculty member of the San Francisco Conservatory's Preparatory Division. Ms. Cho is playing a 1773 Guidantus violin, on loan from The Banff Centre.

Violist David Samuel received his Bachelor's and Master's degrees from The Juilliard School under the Nathan Gordon Scholarship and the Jerome L. Greene Fellowship, and the Artist Certificate in Chamber Music from the San Francisco Conservatory. He has studied viola with Karen Tuttle, Michael Tree, and Paul Hersh, and chamber music with Emanuel Ax, Joseph Kalichstein, and members of the Juilliard String Quartet. He has performed in Canada, the U.S., and more than a dozen countries in Europe. His concerts have taken him to the Berlin Konzerthaus, Leipzig Gewandhaus, Carnegie Hall, and Lincoln Center. As an orchestral musician, Mr. Samuel has been the principal violist of the Juilliard Orchestra and the Schleswig-Holstein Music Festival Orchestra. As a chamber musician, he performed with Robert Mann, Bonnie Hampton, Norman Fischer, Martha Katz, and Pinchas Zukerman. Mr. Samuel has been a teaching assistant to Michael Tree and was previously on faculty at the San Francisco Conservatory of Music Preparatory Division.

Cellist Adrian Fung has given solo recitals in New York's Carnegie Hall, the Goethe Institute, Montreal's Pollack Hall, the Toronto Centre of the Performing Arts, the Living Arts Centre, and Taiwan's National Concert Hall. He has been soloist with Ensemble 212, Columbia Chamber Players, and the Oakville Symphony. Mr. Fung was awarded an Artist Grant from the New York Foundation of the Arts and received the Goodrich Award from the National Arts Centre of Canada. He has performed at Alice Tully Hall in Lincoln Center and the Orford Music Festival's "Musicians On Tour" and premiered several works, including pieces by Huck Hodge and the International Society of Contemporary Music. Mr. Fung studied cello with Bonnie Hampton, Jean-Michel Fonteneau, Fred Sherry, Antonio Lysy, David Hetherington, and Susan Gagnon. An Osher Scholar, he received his Bachelor's degree from the San Francisco Conservatory of Music and performance diplomas from McGill University and Mannes College.

The generous contribution made possible by The University of Alberta Nicholas Arthur Kilburn Memorial Concert Series allows the University of Alberta Department of Music the opportunity to invite world renowned artists to perform for our students and community. Below, please find the list of performers to date since the Series' inception. We look forward to continuing in this rich tradition in years to come.

1981: Jorge Bolet, pianist
1982: York Winds
1982: Vancouver Chamber Choir
1983: Shura Cherkassky, pianist
1984: Guy Fallot, cellist
1985: Elly Ameling, soprano
1986: Eugene Istomin, pianist
1987: Franco Gulli, violinist
1988: Maureen Forrester, contralto
1989: Marek Jablonski, pianist
1990: Jospeh Swensen, violinist
1991: Kaaren Erickson, soprano
1992: Detlef Kraus, pianist
1993: Ofra Harnoy, cellist
1994: Heinz Holliger, oboist
1995: Louis Quilico, baritone
1996: Stephen Hough, pianist
1997: Antonin Kubalek, pianist, with Ivan Zenaty, violinist
1998: David Higgs, organist
1999: Edith Wiens, soprano
2000: Convivium, keyboard trio
2001: Claude Frank, piano
2002: Jens Lindemann, trumpet
2003: Nathan Berg, baritone
2004: Octagon 2005, chamber ensemble
2005/6: Gilbert Kalish, pianist
2007: Paul Jacobs, organist
2008: Phillip Addis, baritone with Michael Massey, piano
2009: Brian Bowman, euphonium **cancelled due to illness**
rescheduled with Amy Beinert, euphonium
with the University of Alberta Symphonic Wind Ensemble
2010: Ilya Kaler, violinist
2011: Afiara String Quartet

About The Nicholas Arthur Kilburn Memorial Concert Series

Peter Kilburn, the donor and founder of 'The Nicholas Arthur Kilburn Memorial Concert Series,' wrote the following to Dr. Robert A. Stangeland, the former Chairman of the Department of Music, on the 29th of September 1980:

'This would look to the immediate establishment of a series of concerts to be known as the Nicholas Kilburn concerts which would be funded by the interest earned from my outright gift to the University of $ 25,000. In order that the series could begin this season I would in addition guarantee the cost of the first concert.'

Peter Kilburn's generous endowment made possible an annual major concert in Convocation Hall dedicated to presenting prominent artists in memory of Peter's father, Nicholas Arthur Kilburn. The first concert of this series was held on the 12th of February in 1981. The famous US-American-Cuban pianist Jorge Bolet performed. The series has been a great success; this year's event marks the 30th season – truly a reason to celebrate.

Nicholas Arthur Kilburn (1875-1931) was an Englishman who immigrated to Canada in 1903 as a part of the Britannia Colony organized by an English Reverend. His Canadian life began at a Homestead near Lloydminster where his two sons Nicholas Weldon and Peter were born. After two years of struggling to set up the farm, Nicholas Arthur finally proved himself a good manager and businessman. He sold land and managed a ranch for a wealthy American, eventually becoming the agent of various Eastern insurance and investment firms. The Kilburn family moved to Edmonton in 1916, where Nicholas Arthur Kilburn was a member of the University of Alberta Board of Governors from 1929 to 1931.

Nicholas Welon Kilburn (1906-1986), Nicholas Arthur's eldest son, followed a musical career as a pianist and a teacher in piano and voice. He was also known as a great accompanist, especially when he performed with his second wife, the famous soprano Lois Marshall. Three of his four sons also became musicians. Nicholas was bassoonist with the Toronto Symphony Orchestra, Michael a cellist with the Montreal Symphony and Paul a piano teacher and composer.

Peter Kilburn (1908-1995), Nicholas Arthur's second son, graduated from the University of Alberta in Arts and English in 1929. He played cello and worked with the Edmonton Symphony Orchestra in the 1920's. Later in life, he moved to Montreal where he worked as an investment banker. Peter was the Chairman of the Montreal Symphony Orchestra, and helped establish 'The Nicholas Arthur Kilburn Memorial Concert Series' in memory of his father at the University of Alberta. After his death, a lecture series on Business and Environment was established at the University of Alberta in Peter's memory.

The Kilburn family continues to demonstrate a strong and appreciated connection to music through 'The Nicholas Arthur Kilburn Memorial Concert Series.' An inspiration to students and the Edmonton community, this series offers a richness of experience unmatched by any other. Through this donation, Peter Kilburn has made it possible for the University of Alberta's Department of Music to invite world-famous musicians to offer specialized educational outreach for students, and unique concert experiences for audiences.

Give *the* Gift *of* Music

Interested in making a difference in the lives of students?

A gift to the Department of Music makes it possible for us to offer outstanding educational opportunities, improved performance and teaching facilities, well-maintained instruments and experiences designed to enhance our students' education and expand our faculty's presence internationally. Your donation helps realize the potential of our students and through them, enrich our community and our world.

Each donation makes a difference. It means new opportunities for our students. It can fund new research, provide new learning experiences, build new spaces or give the gift of education to a student who would otherwise not have the possibility.

Please, donate today.

Donate online at: www.music.ualberta.ca/About/Donate

Offering more than 200 events in classical music, world music, electroacoustic sound art, jazz, opera and so much more

From student recitals & ensemble performances, to masterclasses, workshops & visiting artist lectures, the Department of Music is dedicated to excellence and innovation in the creation, performance, study and teaching of music. Please visit our season calendar online at www.music.ualberta.ca.

$10 Students | $15 Seniors | $20 Adults | $60 Season Flex Pass | Many Free Events

Tickets available through the Department 3-82 Fine Arts Building | 780.492.3682

www.music.ualberta.ca
@convohall

UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

DEPARTMENT OF MUSIC
UPCOMING PERFORMANCES

Opera Scenes
Friday & Saturday November 18 & 19, 2011 at 7pm in Convocation Hall
Featuring the University of Alberta Department of Music Opera Workshop
Admission by donation

The University Strings
Sunday, November 20, 2011 at 2pm in Convocation Hall
Featuring works by Copland
Admission by donation

Wind Music from Around the World
The Symphonic Wind Ensemble
Friday, November 25, 2011 at 8pm in Convocation Hall
Featuring works by Ito, Milhaud, de Meij & Nixon
Admission by donation

World Music Sampler
Saturday, November 26, 2011, at 8pm in Convocation Hall
Featuring the Indian Music, West African and
Middle Eastern & North African Ensembles
Admission by donation

The Rose in the Middle of Winter
The Madrigal Singers
Sunday, November 27, 2011, at 8pm in Convocation Hall
Featuring works by Brahms, Britten, Chilcott, Hammerschmidt,
Schütz, Sweelinck and Willan
Admission by donation

Mostly Midiaeval for Winds
The U of A Concert Band
Sunday, December 4, 2011 at 2 pm in Convocation Hall
Featuring works by Norma Dello Joio, Jan Bach,
Ralph Vaughan Williams, J.S. Bach and Francis McBeth
Admission by donation

Music at Convocation Hall presents:
Music as Language
Sunday, January 15, 2012 at 3pm
Richard Van Camp, University of Alberta Faculty of Arts Writer in Residence; William Street, saxophone soloist and conductor; Roger Admiral, piano; Brian Thurgood, percussion; the University of Alberta Saxophone and Percussion Ensembles; live electronics performed by Mark Hannesson; improvisation developed by composers Andriy Talpash & Mark Hannesson
$60 Season Flex Pass | $20 Adults | $15 Seniors | $10 Students
Tickets available at the door on the evening of the performance only

Music at Convocation Hall presents:
Joseph Lambert Massart and His Time
Saturday, January 28, 2012 at 8pm
Guillaume Tardif, violin & Roger Admiral, piano
$20 Adults | $15 Seniors | $10 Students | $60 Season Flex Pass
Tickets available at the door on the evening of the performance only

UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC
www.music.ualberta.ca

Symphonic Wind Ensemble

Wind Music from Around the World

Friday, November 25, 2011 at 8 pm
Dr. Dennis Prime, Conductor
Dan Kindopp, Graduate Assistant
Convocation Hall, Old Arts Building

Programme

Suite Francaise (1945) — Darius Milhaud (1892-1974)

I. *Normandie*
II. *Bretagne*
III. *Ile de France*
IV. *Alsace-Lorraine*
V. *Provence*

With Quiet Courage (1995) — Larry Daehn (1939-)

Fiesta del Pacifico (1966) — Roger Nixon (1921-2009)

Intermission

Petite Symphonie (1888) — Charles Gounod (1818-1893)

II. *Andante Cantabile*
IV. *Finale*

Irish Tune from County Derry (1913) — Percy Grainger (1882-1961)

Shepherd's Hey (1908-1909) — Percy Grainger

Gloriosa (1990) — Yasuhide Ito (1960-)

I. *Oratio*
II. *Cantos*
III. *Dies Festus*

Darius Milhaud (4 September 1892 – 22 June 1974): One of the more prolific composers of the twentieth century, Darius Milhaud was born to a Jewish family in southern France during the last decade of the nineteenth century. He learned the violin as a youth. Studies at the Paris Conservatoire from age 17 on gave the young composer opportunity to work with some of the most prominent French composers and theorists of the day, including Charles Marie Widor, Vincent d'Indy and André Gedalge, and allowed him to focus on developing his skills as a pianist. Milhaud served as an attaché in Rio de Janeiro during the First World War, and upon returning to Paris in 1919, Milhaud was adopted into the circle of "Les Six," a group of progressive French composers brought together under the guidance of Jean Cocteau. However, like any such artificial collection, *Les Six* was quick to dissolve, and during the 1920s Milhaud adopted an assortment of new musical influences, notably jazz, which the composer first discovered during a trip to the U.S. in 1922, and which features prominently in much of his subsequent music. Milhaud emigrated to the U.S. in 1940 to escape the rise of Nazism in France. Milhaud held various teaching positions, teaching alternating years at Mills College in Oakland, CA and the Paris Conservatory from 1947-1971 before ill health forced him to retire. Some of Milhaud's more notable students in North America included noted jazz pianist and composer Dave Brubeck and pop music icon Burt Bacharach, who claims Milhaud encouraged him to write, "...something people can remember and whistle. Don't ever feel discomfited by a melody."

Suite Francaise: Composed while living in America during the Second World War, Milhaud wrote the *Suite Francaise* as a tribute to his embattled homeland. Each movement is representative of a different province of the nation, reflecting their people, geography, and history. Based on folk melodies, Milhaud creates aural impressions that range from strident and proud to pensive and from rugged to pastoral. Of the piece Milhaud says, "For a long time I have had the idea of writing a composition fit for high school purposes and this was the result. In the bands, orchestras, and choirs of American high schools, colleges and universities where the youth of the nation be found, it is obvious that they need music of their time, not too difficult to perform, but, nevertheless keeping the characteristic idiom of the composer." While the piece is perhaps too challenging for most high school ensembles, Milhaud succeeds in creating a piece fitting of the era from which it originated.

Larry Daehn (b. 1939): Born in Rosendale, Wisconsin, Daehn grew up on the farms of that state. He received his bachelor's degree from the University of Wisconsin-Oshkosh and his master's degree from the University of Wisconsin-Platteville.

His 35-year teaching career consisted of teaching vocal and instrumental music in various Wisconsin schools, including New Glarus High School, where he directed for twenty-seven years and won numerous state and national awards. Currently, Daehn is a member of several music organizations, including MENC, Wisonsin Bandmasters Association, ASBDA, Phi Beta Mu, and the Percy Grainger Society. He was also chosen for *Leaders of American Education* in 1971 and was named *Outstanding Bandmaster* by Phi Beta Mu, Pi Chapter, in 1988.

With Quiet Courage: Following her passing, Daehn wrote this piece in memory of his mother. He commemorates her perseverance in life, having endured the hardships of rural life in her youth and young adulthood. She then overcame adversity when diabetes forced the amputation of both her legs. Throughout it all, Lois Daehn remained positive, continuing to sing and embody the nobility and quiet courage she always possessed. The tune of the piece travels between instruments, building in strength and resolve before concluding with a quiet, gentle close, symbolizing both the fullness of Lois' life and the rural farmland that shaped it.

Roger Nixon (8 August, 1921 – 13 October, 2009): Nixon was born and raised in California, attending Modesto Junior College where he studied clarinet. He finished his studies at UC Berkeley, majoring in composition. He served in the Navy during the Second World War before returning to Berkeley for further studies. Following completion of his Ph.D, Nixon returned to Modesto, where he served on the faculty at Modesto Junior College from 1951-59. He then moved on to San Francisco State College (now University) where he remained the remainder of his career. While at SFSC, Nixon worked extensively with the Symphonic Band, writing new music for the ensemble. While primarily a composer for bands, Nixon also wrote for orchestra, chamber ensembles, choral groups and wrote an opera. Nixon died of complications from leukemia in Burlingame, CA.

Fiesta del Pacifico: The Fiesta del Pacifico is one of several festivals held annually in various communities in California, which celebrate the Old Spanish Days in the State. This particular festival is held in San Diego for twelve days in the summer, and features a play on the history of the area with a cast of over a thousand, a parade, a rodeo, and street dances. Nixon captures the Latin spirit of the celebration, with lively rhythms, changing meters, and extensive use of percussion just a few of the techniques he employs. This energetic piece creates impressions rather than narrative, evoking images of a vigorous Spanish-Mexican festival complete with drama, passion, and dancing.

Charles Gounod (17 June 1818 – 18 October 1893):

Gounod was born in Paris, the son of a pianist mother and an artist father. His mother was his first piano teacher. Under her tutelage, Gounod first showed his musical talents. He entered the Paris Conservatoire, where he studied under Fromental Halévy and Pierre Zimmermann, and he would later marry Zimmermann's daughter. Gounod is perhaps best known for his operas *Faust* (1859) and *Romeo et Juliette* (1867) and his body of choral works. Later in life, Gounod wrote primarily sacred music, completing a requiem mass shortly before he succumbed to a stroke. Following his passing, his music received a revival or sorts when the short piano piece "Funeral March of a Marionette" was chosen as the theme song for television's *Alfred Hitchcock Presents*.

Petite Symphonie: Commissioned by Paris Conservatory flute professor and friend Paul Taffanel to compose a piece for winds, Gounod created the *Petite Symphonie*. Composed in the tradition of Mozart's wind serenades, Gounod adds a flute to the octet instrumentation in a nod to Traffanel. The piece is grounded in the classical form, yet shows Gounod's command of melody, which is ever light and buoyant.

Percy Aldridge Grainger (8 July 1882 – 20 February 1961):

Born in Australia, Grainger rose to fame as a composer and pianist specializing in British folk music. Leaving Australia at 13, Grainger briefly spent time in Germany before basing in London until 1914. During this time, Grainger befriended Norwegian composer Edvard Grieg, a relationship that would shape much of his future music. In 1914 he moved to the United States, where he would remain the rest of his life, though he frequently traveled internationally. He was an amateur inventor, creating many machines and devices that he hoped would make music more consistent. Despite great success as a concert pianist, accumulating a reasonable amount of wealth and leaving a number of great compositions, Grainger himself felt a failure and was disappointed at his perceived shortcomings throughout his life.

Irish Tune from County Derry: This familiar tune was originally arranged for mixed chorus by Grainger. He published the same arrangement for solo piano before again adapting it for the Concert Band. Grainger's habit of using descriptive English phrases rather than the traditional Italian terms mean the ensemble encounters instructions such as "to the fore" and "slow off lots." The tune is accompanied by a lush harmony which makes its way through the brass and woodwind choirs before receiving the full force of the ensemble.

Shepherd's Hey: This traditional English Morris Dance is a lively, energetic piece that hurdles headlong to its own conclusion. The melody is passed through the ensemble, taking on the character of each instrument in turn. Grainger cannot resist a little self-promotion, interspersing snippets of other melodies he arranged elsewhere in several of the sections.

Yasuhide Ito (b. 7 December, 1960): Ito was born in 1960 in Japan. He graduated at Tokyo Geijutsu Daigaku (Tokyo National University of Fine Arts and Music) in 1986. He received first prize at the Shizuoka Music Competition (Piano), third prize of the Japan Music Competition (Composition), and the Academy prize of the Band Masters Academic Society of Japan. Well known for his band compositions, Ito has over 60 to his credit. He has also composed for vocal ensemble and composed his first opera, *Mr. Cinderella*, in 2001. Mr. Ito is a frequent lecturer advocating Japanese music to the international music community. As a conductor, Ito has led many bands including the Tokyo Kosei Wind Orchestra on their 2002 Asian tour on behalf of Frederick Fennell.

Gloriosa: In his symphonic poem, Ito relates the story of and pays tribute to the Kakure Kirishitan, literally the hidden Christians, who lived in hiding in Japan during the Edo period. With the outlawing of Christianity and the expulsion of Catholic missionaries, it fell to the faithful to pass on the teaching and practices of the religion. Icons were adapted so the Virgin Mary and Christ on the crucifix resembled Buddha or bodhisattvas. Chants were modified to sound like those of the Buddhist, though some words remained in their original Latin, Spanish or Portuguese. Bible stories were passed down orally for fear of a printed text giving the believers away to the authorities. It is these stories and chants that Ito turns to for inspiration for *Gloriosa*. The first movement is based on a Gregorian chant which Ito turns into a chaconne, repeated 13 times by various combinations of instruments. The second movement is based on the Chant of Saint Juan as it had been adapted from the Spanish missionaries by the Kirishitans. The final movement is based on a Japanese folk song *Nagasaki bura-bura Bushi*, loosely translating to "strolling through Nagasaki." The piece was commissioned by The Sasebo Band of Japan Maritime Self-Defence Force (Nagasaki prefecture) and was written and premiered in 1990.

Program notes written by Dan Kindopp

University of Alberta Symphonic Wind Ensemble
Personnel List

Director
Dr. Dennis Prime

Graduate Assistant
Dan Kindopp

Flute
Lara Hyde
Philippe de Montigny
Jessica McMillan
Jessica Milanowski
Jessica Rogers

Oboe
Noëlle Byer
Stephanie Wong

Bassoon
Matt Nickel
Emily Tam

Clarinet
James Bures
Joshua Iverson
Alison Muscat
Daniela Pagliuso
Jacob Struzik
Andrea Tarnawsky

Bass Clarinet
Megan Wruk

Saxophone
Kayla Chambers
Gavin Goodwin
Justin Massey
Emily Schultz
Dominique Shulhan
Eric Toombs

Trumpet
Ian Kerr
Mackenzie May
Matthew Parsons
Dylan Reap
Sarah Roberts
Glenn Skelton
Christopher Young

Horn
Michael Clark
Emily Filice
Molly McCallister
Zach Vogel

Trombone
Lynn Atkin
Kiera Harman
Timothy Lenk

Euphonium
Robert Johnson
Kat Schafers

Tuba
Michael Gust
Sidney M'Sahel

Percussion
Conrad Auch
Allison MacIvor
Graeme Peppink
Stephen Stone

Celesta
Keat Machtemes

Harp
Samantha Spurrier

DEPARTMENT OF MUSIC
UPCOMING EVENTS

World Music Sampler featuring Koo Nimo
Saturday, November 26, 2011, at 8pm in Convocation Hall
Featuring the Indian Music, West African and
Middle Eastern & North African Ensembles
Admission by donation

The Rose in the Middle of Winter: A Concert of Advent Music
The Madrigal Singers
Sunday, November 27, 2011, at 8pm in Convocation Hall
Featuring works by Brahms, Britten, Chilcott, Hammerschmidt, Schütz, Sweelinck and Willan
Admission by donation

Winter Dances
The U of A Concert Choir
Friday, December 2, 2011 at 8pm in Convocation Hall
Featuring works by Britten, Daunais, Tormis and Whitacre
Admission by donation

Mostly Mediaeval for Winds
The U of A Concert Band
Sunday, December 4, 2011 at 2pm in Convocation Hall
Featuring works by Norma Dello Joio, Jan Bach,
Ralph Vaughan Williams, J.S. Bach and Francis McBeth
Admission by donation

Music at Convocation Hall presents:
Music as Language
Sunday, January 15, 2012 at 3pm in Convocation Hall
Richard Van Camp, University of Alberta Faculty of Arts Writer in Residence; William Street, saxophone soloist and conductor; Roger Admiral, piano; Brian Thurgood, percussion; the University of Alberta Saxophone and Percussion Ensembles; live electronics performed by Mark Hannesson; improvisation developed by composers Andriy Talpash & Mark Hannesson
$60 Season Flex Pass | $20 Adults | $15 Seniors | $10 Students
Tickets available at the door on the evening of the performance

Thank you for supporting the Department of Music. Word of mouth is our strongest form of publicity. If you enjoyed tonight's performance, please share your experience with others!

Lecture Recital

Delving Into Thresholds: Music/Image/Text

Viktoria Reiswich-Dapp, piano
with
Elizabeth Turnbull, mezzo-soprano
Dennis J. Hayes, narrator

December 4, 2011, 8 PM
Convocation Hall, University of Alberta

Delving Into Thresholds: Music/Image/Text

Lecture: *Introduction and Johannes Brahms*

Johannes Brahms (1897)
"O Tod wie bitter bist Du" from *Vier ernste Gesänge*
with Elizabeth Turnbull, mezzo-soprano

Lecture: *Arno Babadjanian*

Arno Babadjanian (1965)
"Toccatina" from *Six Pictures*

Lecture: *Francis Poulenc and Conclusion*

Francis Poulenc (1940/45)
"L'Histoire de Babar le petit éléphant"
Text and Illustrations: Jean de Brunhoff
with Dennis J. Hayes, narrator

I would like to thank my supervisor Jacques Després and my committee members David Gramit, Janet Scott Hoyt, Lee Livingston, and Maryam Moshaver for their continual support, guidance and encouragement. I would also like to thank the Department of Music for their generous support of this concert.

This lecture recital is presented in partial fulfillment of the requirements for the Doctor of Music degree in Piano Performance for Ms Viktoria Reiswich-Dapp.

About the Composers

Johannes Brahms (1833 – 1897) was a German performer and composer, who started his concert career at the age of ten. At 19 Brahms embarked on a short tour with the Hungarian violinist Eduard Reményi, who introduced him to Joseph Joachim, one of the greatest violinists of the 19th century. The two immediately struck up a friendship, which lasted for the rest of their lives. Through Joachim, Brahms met Liszt and Berlioz, and most important, Robert and Clara Schumann. Schumann's article 'Neue Bahnen', published in the Neue Zeitschrift für Musik, propelled the 20-year-old into the limelight. Brahms's involvement with the Schumann family quickly led to years of personal turmoil. Schumann was suffering from the late stages of neurosyphilis and tried to commit suicide in 1854. Brahms came to Clara's aid and fell in love with her, while maintaining a reverential love and active concern for her husband, now in an asylum. The friendship to Clara was lifelong and was for each the most important one of their lives. Brahms never married, although he had several serious attachments to women. He was a very private yet sociable person around his friends but possessed a well-known prickliness, sarcasm, irony, and tactlessness when approached in the wrong way. Brahms was frequently attacked in the press for his 'conservatism' by Wagner and his followers. Brahms settled in Vienna in 1871, touring as performer and conductor of his own works during autumn and winter, travelling in the spring, and composing during the summer, usually in the mountains. Brahms's fame continued to grow, and he received many medals and honours. For the last 20 years of his life, Brahms was the dominant musical figure in Vienna. When he died of cancer in 1897, the city declared a day of mourning and buried him in an honorary grave between Beethoven and Schubert.

Arno Babadjanian [Бабаджанян, Арно Арутюнович] (1921 – 1983) was an Armenian composer and pianist. By age 5 his extraordinary musical talent was recognized by composer Aram Khachaturian. At the age of 7, Babajanian entered the Yerevan State Musical Conservatory. He graduated from Talian's composition class at the Yerevan Conservatory in 1947, and in 1948 from Igumnov's piano class at the Moscow Conservatory; his composition studies were continued under Litinsky at the House of Armenian Culture in Moscow (1946–8). He taught the piano at the Yerevan Conservatory (1950–56) and was himself a brilliant pianist. He received the Stalin Prize of 1950 and 1953, was made a People's Artist of the Armenian SSR (1956) and Soviet Union (1971), and was awarded two Armenian SSR State Prizes (1967, 1983). His music draws on Khachaturian and Rachmaninoff, but is unmistakably individual, particularly in its scoring. The piano works are in a virtuoso style, liberal in their use of touch, texture, rhythm and register, and with expressive leading parts. This style was formed in the 1940s; later he introduced Prokofiev-like chromaticism, Bartókian rhythm and Schoenbergian dodecaphony into his music, achieving his best work in the Violin Sonata, the Cello Concerto and the Shest′ kartin ('Six Pictures') for piano. Babadjanian's variation technique, an important feature of his music, springs from folk ornamentation, while peasant music forms the source of his irregular rhythms.

Francis Poulenc (1899 – 1963) was a French composer and pianist. Born into a wealthy bourgeois family, Poulenc could live as an artist without serious monetary

concerns. His mother introduced him to the piano at the age of five. In spite of his obvious talent and taste for music, Poulenc bowed to his father's wishes and completed a conventional classical education as a condition to be allowed to enter the Conservatoire. From 1914 to 1917 Poulenc was the pupil of Ricardo Viñes, who introduced him to musicians including Auric, Satie and Falla, as well as poets including Apollinaire, Eluard, Breton, and Claudel. He made his public début in Paris in 1917 with his first work, Rapsodie nègre, dedicated to Satie, and Stravinsky took note of him and helped him to get his first works published by Chester. Poulenc's years of study overlapped with the start of his career. Together with Milhaud, Auric, Honegger, Tailleferre and Durey, Poulenc was a member of the 'Groupe des Six' and had a certain reputation when he started to take lessons with Charles Koechlin in 1921. He was still Koechlin's pupil when he received a commission from Diaghilev for the Ballets russes in 1924 which was a great popular and critical success. He suffered his first serious bout of depression in the late 1920s and throughout his life, his letters testify to the complexity of his emotional life, which was closely bound up with his creativity. The landmarks of Poulenc's life in the 1930s were the formation of a duo with the baritone Pierre Bernac which lasted until 1959. In 1948 Poulenc made his first concert tour in the United States. He returned there regularly until 1960, to give concerts with Bernac or Duval, or to attend first performances of some of his works. In 1963 Poulenc died suddenly of a heart attack in his Paris apartment.

About the Artists

Viktoria Reiswich-Dapp was born in Angren, Uzbekistan and before the age of ten won six first prizes including the Competition of the Republic Uzbekistan. After emigrating to Germany, Viktoria was accepted as a pre-student with thirteen years in the class of Prof. Sontraud Speidel at the University of Music in Karlsruhe, Germany. She began her formal studies of Piano Performance and Piano Pedagogy in 2002 in Karlsruhe, continuing in Frankfurt a.M. with Prof. Irina Edelstein from 2004, and with Prof. Joachim Volkmann from 2007. She is now a candidate for the Doctor of Music degree at the University of Alberta with Prof. Dr. Jacques Després. Beside attending various masterclasses for solo performance with Alexander Braginsky, Victor Derivianko, Corey Hamm, Janina Fialkowska and Graig Nies among others, Viktoria Reiswich-Dapp has a keen interest in chamber music and furthered her skills in Lied at the esteemed masterclass of the Schubert Institute in Baden bei Wien in 2010. There she had classes with Elly Ameling, Barbara Bonney, Helmut Deutsch, Julius Drake, Robert Holl, Rudolf Jansen, Deen Larsen, Michael McMahon, Wolfram Rieger, and Wolfgang Holzmair.
In her research she is exploring new intermedial performance strategies that combine music with media to emphasize the simultaneity of elements and the socio-cultural context of a work of art in order to create a new meaning for the performance and audience.
Ms. Reiswich-Dapp is the first and only performer who has won the prestigious Vanier Canada Graduate Scholarship. She was also awarded an honorary Walton J. Killam Scholarship, a Dorothy Killam Award, an F.S. Chia PhD scholarship, the President's Doctoral Prize of Distinction, a Harriet Snowball Winspear Fellowship and three Beryl Barns Memorial scholarships. Prizes at national and international

piano competitions include 19 first prizes at the German "Jugend Musiziert" competition with one first prize as a soloist on the national level, an Award of Excellence at the Frankfurt University of Music Chambermusic Competition, the Audience Award at the International Music Festival Koblenz, and a multi-year scholarship of the Yehudi Menuhin Foundation "LiveMusicNow."
Ms Reiswich-Dapp has performed as soloist, with orchestras, and in various chamber music formations in Canada, Austria, Germany, Israel, Italy, Japan, the Netherlands, Poland, Russia, Turkey, and Uzbekistan. She has also recorded several CDs in Germany and Poland.

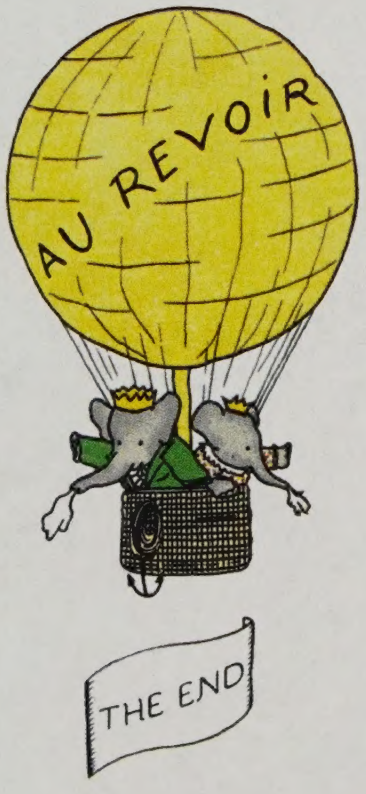
"... an impeccable soloist ..." - Frankfurter Allgemeine Zeitung

"... with enormous pianistic culture and exuberant expressive possession ..." - Badische Neueste Nachrichten

"... highly talented ... with pep and high precision. Her performance is marked by clarity of touch and stylistic sense ... skillful contrast of virtuous o passages and lyrical passages ... breathtaking suppleness..." - Pforzheimer Zeitung

Elizabeth Turnbull, has been hailed by the critics as 'a revelation', with 'controlled passion, acute timing and glistening presence'. Her many and varied credits include appearances with major orchestras and opera companies across North America (Vancouver, Edmonton, Calgary, Winnipeg, Toronto, Ottawa, Montreal, Quebec, New York, Florida, Chicago, Dallas and San Francisco). Her roles range from the Baroque (Juno in Semele), to the Romantic (Carmen), Modern (Augusta Tabor in the Canadian premiere of The Ballad of Baby Doe) and New (creating the role of Maria Picariello in Filumena). Concert experience has included the oratorios of Bach, Handel, Mendelssohn and Saint Saens, the symphonies of Beethoven and Mahler, the songs of Brahms, Mahler, Tchaikovsky, Mussorgsky and Rachmaninov, as well as numerous new music compositions. Ms. Turnbull's discography includes 3 CDs with Toronto's Bach Consort, two recordings with the Ukrainian Art Song Project (songs of Lysenko and Stepovyi), as well as a self produced disc of Irish and Scottish Songs, entitled The Meeting of the Waters. Many of her Canadian performances have been heard across the country on CBC's Saturday Afternoon at the Opera.
Recent operatic performances have included Olga in Eugene Onegin (Opera Lyra Ottawa), Emilia in Otello (Dallas), and Zita in Gianni Schicchi (Calgary Opera). Concert performances have included Verdi's Requiem (Edmonton), Das Lied von der Erde (Edmonton, Victoria and London), Mozart's Requeim (Vancouver), Messiah (National Arts Center, Ottawa) and Bach's St. Matthew Passion (Edmonton).

Dennis Hayes, born and raised in the state of Iowa, U.S.A., graduated from Loras College, Dubuque, Iowa, with a degree in biology and chemistry. After a year in the Playwrights' Unit of the Writers' Workshop at the State University of Iowa, he spent two years in the US Army Medical Corps as a draftee working as a blood-bank technologist. After graduating from the Catholic University of America, Washington, D.C. with an M.F.A. in directing, he taught in several universities and colleges, as well as working in the professional theatre as director, actor, and stage manager. Immigrating to Canada with his family in 1968, Dennis continued to practice his academic and professional vocation at the National Arts Centre, Centaur Theatre, Factory Lab, Theatre Passe Muraille, Tarragon Theatre, St. Francis Xavier University, University of Ottawa and a number of other colleges, studios, and off-off Yonge Street companies. He is recently retired from full-time teaching in the Music Theatre Program at Sheridan College. He is past-president of Playwrights Canada, and a founding member of the Playwrights Union of Canada. Director of the successful CONFESSIONS OF AN IRISH REBEL, with Shay Duffin (nearly 7000 performances), Dennis has performed his one-man show, GROLLI'S WHORE, based on his days as a draftee, and has finished writing the book and lyrics for UNIWORLD, A CABARET, with his wife, Dinny, and Götz Dapp .
Dennis' latest play, THE WAR TRILOGY, having received a very successful first reading, is being promoted as useful for veterans groups to use in the reintegration of soldiers into civilian life, in the tradition of the Ancient Classical Greek Theatre.



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA